

DOCUMENTARY NEWS LETTER

JUNE, 1942

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SIXPENCE

COMPLACENCY—TWO VARIETIES

WISHFUL thinking and complacency are still amongst the most dangerous elements in Britain to-day. Far too many people are accepting the day-to-day war situation without making any intellectual or imaginative effort to view that situation in some sort of perspective. Mental laziness, laissez faire, lack of real energy, lack of a sense of responsibility—all those elements, in fact, which caused the failure of democracy as a positive force in the armistice of 1918-1939, are still far too much in evidence. Not enough people, for instance, are comparing the success of the air offensive in Europe with the difficulties that are likely to arise from the intensification of the U-boat campaign in the Atlantic.

This complacency takes various forms, however. While, for instance, the second-fronters claim that the war can be finished quickly, those who oppose the second front produce their own sort of complacency by preparing for a long war without any real sense of the issues involved.

But whatever the form which this dangerous attitude of mind may take, its implication is quite clear. People do not think hard enough. But the men and women in the factories and in the mines, no less than in the Forces, are doing magnificent work; and it is amongst them, particularly the factory workers, that a good deal of hard thinking is taking place, as may be judged by the breakdown of the electoral truce.

Nevertheless, taking the country as a whole, there seems to be a real danger of people blindly accepting various broadcasts, films and newspaper articles, which in their cumulative effect add up to the impression that the Axis is already beaten, that it is only a matter of time, and that the only question is—how long? In a recent interview the head of Bomber Command gave the impression (intentionally or unintentionally) that the strategy of this war is to be determined by bombing, which will probably take a very long time but will in the end be the decisive factor. At a time when, despite the lack of published figures, there is considerable disquiet regarding the sinking of the United Nations' ships, particularly in the Atlantic, a one-sided picture of this sort is just the sort of thing which leads to unthinking complacency.

On a parallel with complacency about the immediate war situation there runs a second complacency, which is equally dangerous, a complacency in regard to the post-war period. There are two schools of thought. The first, which although less powerful than a year ago, still exists, particularly in Tory circles, claims that our job is to win the war now and not bother about the peace until it arrives. The second is represented by a large number of well-meaning and well-staffed reconstruction and planning committees, which, each in their own way, are engaged on drawing up a great variety of blueprints

for the world after the war. Between these two extremes the bulk of the citizenry continue to vacillate. Too many people are failing to realise that the new world which we all hope and intend to build after the war will not come without a hard struggle. Too few people are planning the concrete action without which the blueprints of the planners will not be worth the paper.

It is quite certain that what happens after the war is most intimately related with what is happening now. In order to win the battle against the Axis by military and economic means, each nation is being forced to make revolutionary changes in its social and economic way of life. In this country an increasing degree of nationalisation is being forced on reluctant vested interests; but it is only too frequently being done in terms which make it clear that those interests expect to be in a position to get their grip back soon after hostilities cease. The new scheme regarding the mining industry is an example of this. Yet the action taken now has a direct bearing on the post-war problem, and people must realise this.

To use economic jargon, it is vital that the post-war period should be geared to the needs of the consumer; and the consumer means you and me and all the ordinary people of this country. Therefore the problem is our own and without our action it will not be solved, except in a negative and reactionary sense.

There is one ultimate danger to this country, and that is the danger of relaxation and laissez-faire when hostilities cease. On the day when some sort of armistice is signed we shall need to go on working just as hard, if not harder, if the enormous sacrifice and misery of the war are to be worth while. There will be so many problems. For instance, the feeding of all Europe and much of the East—a problem which will be in the hands of the British Commonwealth and the United States. This problem will in itself be a continuation of the war problem, but it will carry with it the organisational needs for a new Europe. It will be an international problem and bound up with the home front problem of each of the United Nations.

It is not too much to claim that part of our war effort now should be the planning of a great propaganda campaign that can swing into action on a new front the moment hostilities cease. More than this; a certain proportion of our propaganda effort from now on should be devoted to making people realise that they must get used to the idea of continued effort of a very active and hard-working and positive nature in the interests of the peace-time world which is coming. We hope that the Ministry of Information is making plans to this effect and, as far as film propaganda is concerned, the sooner these plans are put into operation the better. Meantime, the situation in Libya is doing much to stop one sort of complacency.

NOTES OF THE MONTH

An Important Article

WE DRAW special attention to the article by John Grierson on the opposite page, in which he discusses not only the present developments of the documentary idea but also the duties and responsibilities of propagandists in general. We believe it to be a statement of the utmost importance to all those who are concerned with the use of the various media of public persuasion, both as regards the present crisis and as regards the future crises which the first years of peace will bring.

Sponsors

NOTHING THROWS the abysmal wastefulness of the advertising film into sharper relief than a survey of the activities of those organisations who engage in the production of films as part of their public relations. In peace-time, interests such as Shell and the British Commercial Gas Association regularly produced films which redounded to their credit, both as contributions to the civic enlightenment of our own people and also as valuable weapons of propaganda in overseas countries. Now, in time of war, these same sponsors are placing the bulk of their filmic resources at the disposal of the Government, and the addition of Imperial Chemical Industries to the list of documentary sponsors has increased yet again the potential film supply of the Films Division of the M.O.I. Shell's films of instruction and information are now paralleled by I.C.I.'s sponsorship of *The Harvest Shall Come*, a film which is not only a feather in their cap but also is bound to be welcomed by at least three government departments—Information, Agriculture and Labour.

The Real Thing

THE WEEKLY newsreels flash by. A snippet of this and a snippet of that and a good noisy sound track. The cinema audience wants to see the news but the newsreel editor is obviously hard put to it to find his weekly footage. Battles take place in inaccessible places and very often at unfilmable speeds. Even when, and if any, celluloid reports do get here they are usually yesterday's sensation. The good old stand-bys have gone; the Melbourne Cup, the Braemar Games, the Trooping of the Colours, Ascot fashions and those jolly Italian officers, riding their horses up and down cliff faces, greet us no longer. It is not a great loss but it rather puts the newsreels on the spot. Armament production stories fall rather flat unless they are properly dramatised, army exercises have been done too often, our rulers are too busy to indulge in many personal appearances, rationing and the party truce have removed banquet speeches and excitement from elections. Russia, China and America seem, so far, to have sent us little to fill the gap. Therefore we salute Paramount News who, a week or two ago, presented us with something new and something exciting. They devoted a whole issue to one section of the war and they told their story through the eyes and in the words of their cameraman on the spot. The issue was called *Burma Front*, and the cameraman-reporter was Maurice Ford. The story was not basically good nor inspiring, and one's first thought was that we were in for a gloomy retrospective review. This was far from being the case. The editing and the commentary combined to put the sad story of the Burma retreat into perspective and even to make it exciting and heartening. The film was excellently shot under obviously the most tiresome conditions and for the first time really showed us something of what war in that part of the world is like. By carefully putting the catastrophic side of the picture first the editor was able to build up his triumphant finale of British bombers at work raiding the Japanese occupied towns, and the film made its points without being false or underestimating anybody's intelligence. Our congratulations to Messrs. Paramount and to Maurice Ford.

An Encouraging Development

WITH THE end of the 1941-42 season the Film Society movement in this country is once again to be congratulated on its continued vigour despite the difficulties of war-time. The Film Society page in *D.N.L.* over the past six months provides sufficient evidence of the imagination and initiative which has kept this progressive movement going so well during the past three years. But the most notable thing of all has been the rapid development, particularly during the past year, of the Scientific Film Societies. In this, as so often, Scotland has been a pioneer; but in England too the movement is spreading, and the London Scientific Film Society is able to report its most successful season ever. The value of Scientific Film Societies is of special importance now, when it is more than ever necessary for the work of the scientist to be identified with and understood by the people at large. It is to be hoped that after the war these Societies will be enabled to continue their work on a larger and more ambitious scale.

Counter-criticism

WE HAVE RECEIVED comments and correspondence with regard to the review of the five-minute film *Middle East* which appeared in our last issue. The reviewer is criticised on the ground that in his condemnation of the absence of direct reference to people in this diagrammatic film he lost sight of the importance of what the film did in fact contain. Some of our readers point out that the film was designed solely to give the public new information about broad world strategies and has been a success with working-class as well as middle-class audiences on this basis. It seems to us that the whole question of the role of the individual in relation to strategical films is so admirably dealt with in John Grierson's article in the current number that little more need be said on the subject. The review of *Middle East*—as is true of all *D.N.L.* reviews—expressed the opinion only of the reviewer, an opinion which was not necessarily shared by the Editorial Board. In any case the M.O.I. Films Division is to be congratulated on sponsoring, well in advance, a film which anticipated the serious character of coming events in this vital theatre of war.

Films and India

IN THE March issue of "The Journal of the Film Industry" (published in Bombay), an editorial refers to the Governmental attitude to Indian films as being characterised by short-sightedness, apathy and lack of imagination. "Ever since the years 1927-28," continues the editorial, "arguments and appeals have been periodically placed before Government, right till the declaration of the present War, without any response. Had Government taken any heed of those appeals the cinema in India could have reached, by 1939, the proportions it has, in the same period, attained in England, when at least positive raw film, shortages in which are at present causing considerable loss to the industry, could have been indigenously manufactured. Then even the production of powerful anti-Nazi, as of war propaganda, films, which up to date have come exclusively from America, could have been rendered possible instead of the unprofitable eleventh hour well-digging processes practised during the last couple of years. But what is equally, if not more, important is that Hindu-Muslim unity, for the achievement of which budget provisions are being made—though not used—since last year in the hope of doing something, could, through preachment in films, have been secured long ago without any danger of the country's political advance being rudely checked as hitherto." Although no mention is made of the all-Indian units established and trained by Alex Shaw during 1941, it may be assumed that these are to be regarded as a possible jumping-off ground for a new approach to the problem of Indian film production, particularly as regards the enormous population figures, the high percentage of illiteracy and the variations of languages, all of which are equally involved.

THE DOCUMENTARY IDEA 1942

By JOHN GRIERSON

This is a slightly abridged version of a letter from Grierson to a member of the Editorial Board of DNL. Its content is so important that it can be regarded as a considered and categorical article on propaganda policy.

The first part of our work in Canada is done. They have a film organisation now that will do great things for the country if they look after it in good faith till the young people develop. Much of it has been pulled off the sky. On the other hand, there are special reasons why the national use of films should have fitted so quickly and progressively into the Canadian scene. The need to achieve unity in a country of many geographical and psychological distances is only one of them and not the most important. More vital, I think, is the fact that Canada is waking up to her place in the world and is conscious, as English speaking countries do not seem sufficiently to be, that it is a new sort of place in the world. A medium which tries to explain the shape of events and create loyalties in relation to the developing scene is welcome. I cannot otherwise explain the measure of support we have been given, nor particularly the long range hopes that have been placed in this school of projection we have set up.

Thank particularly Legg, who has been such a worker as you never saw: with one a month in the theatre series for a couple of years, and stepping up now to two. It will be easier as the research staff grows, for the key to that sort of thing is in the first place academic. There is first-rate support in the fields of economics and international affairs. This is a characteristic of Canada and will have considerable influence on the development of the group. Legg is looking after his own films and fifty or sixty more on the stocks while I am away, with Ross McLean in general charge. McLean represents as well as anyone what Canada is about nowadays and keeps it marching into a dream of the Canadian future which in these parts excites almost everyone under forty. I support him in this, with a special affection for the French Canadian viewpoint. The co-operative and peasant movements down there in Lower Canada will affect the picture greatly. This young and critical nationalism is an easy binding force and lights up eyes and energies in a remarkable way. It would be silly to expect too much now but, in vigour and confidence and the will to do a public work, the Canadian unit is as good as anything of the kind anywhere.

The *World in Action* series is the particular interest of Legg and myself and of Lash, the Director of Public Information. It says more of what is going on in our minds. The films

in this series develop in authority and command good critical attention both in Canada and in the States. We have helpful spectators on papers like *Time*, the *New York Times*, and the *New Yorker*, and one gathers the impression from *Variety's* reviews that it has at last found in the war something tougher and bloodier than itself. The policy behind them, I think you know fairly well. We are concerned primarily with the relation of local strategies to larger world ones. This is partly in reaction to what some of us regard as a dangerous parochialism in much English-speaking propaganda: but also because Canada is moving as swiftly toward a world viewpoint as England in recent years has been moving away from it.

The style comes out of the job. Since it is a question of giving people a pattern of thought and feeling about highly complex and urgent events, we give it as well as we know, with a minimum of dawdling over how some poor darling happens to react to something or other. This is one time, we say, when history doesn't give a good goddam who is being the manly little fellow in adversity and is only concerned with the designs for living and dying that will actually and in fact shape the future. If our stuff pretends to be certain it's because people need certainty. If our maps look upside down, it's because it is time people saw things in relativity. If we bang them out one a fortnight and no misses, instead of sitting six months on our fannies cuddling them to sweet smotheroo, it's because a lot of bravos in Russia and Japan and Germany are banging out things too and we'd maybe better learn how, in time. If the manner is objective and hard, it's because we believe the next phase of human development needs that kind of mental approach. After all, there is no danger of the humanitarian tradition perishing while the old are left alive to feel sorry for themselves and make "beautiful" pictures about it. Sad to say, the beating heart of the Stuarts was all they had left; and so it is with vanishing polities.

The penalty of realism is that it is about reality and has to bother for ever not about being "beautiful" but about being right. It means a stalwart effort these days: one has to chill the mind to so many emotional defences of the decadent and so many smooth rationalisations of the ineffective. One has even to chill the mind to what, in the vacuum of daydreams, one might normally admire. In our world, it is specially necessary these

days to guard against the aesthetic argument. It is plausible and apt to get under the defences of any maker in any medium. But, of course, it is the dear bright-eyed old enemy and by this time we know it very well. Documentary was from the beginning—when we first separated our public purpose theories from those of Flaherty—an anti-aesthetic movement.

What confuses the history is that we had always the good sense to use the aesthetes. We did so because we liked them and because we needed them. It was, paradoxically, with the first-rate aesthetic help of people like Flaherty and Cavalcanti that we mastered the techniques necessary for our quite unaesthetic purpose. That purpose was plain and was written about often enough. Rotha spent a lot of time on it. We were concerned not with the category of "purposiveness without purpose" but with that other category beyond, which used to be called teleological. We were reformers open and avowed: concerned—to use the old jargon—with "bringing alive the new materials of citizenship", "crystallising sentiments" and creating those "new loyalties from which a progressive civic will might derive." Take that away and I'd be hard put to it to say what I have been working for these past fifteen years. What, of course, made documentary successful as a movement was that in a decade of spiritual weariness it reached out, almost alone among the media, toward the future. Obviously it was the public purpose within it which commanded government and other backing, the progressive social intention within it which secured the regard of the newspapers and people of goodwill everywhere, and the sense of a public cause to be served which kept its own people together.

These facts should have made it clear that the documentary idea was not basically a film idea at all, and the film treatment it inspired only an incidental aspect of it. The medium happened to be the most convenient and most exciting available to us. The idea itself, on the other hand, was a new idea for public education: its underlying concept that the world was in a phase of drastic change affecting every manner of thought and practice, and the public comprehension of the nature of that change vital. There it is, exploratory, experimental and stumbling, in the films themselves: from the dramatisation of the workman and his daily drag to the dramatisation of modern organisation and

the new corporate elements in society and to the dramatisation of social problems: each a step in the attempt to understand the stubborn raw material of our modern citizenship and wake the heart and the will to their mastery. Where we stopped short was that, with equal deliberation, we refused to specify what political agency should carry out that will or associate ourselves with any one of them. Our job specifically was to wake the heart and the will: it was for the political parties to make before the people their own case for leadership.

I would not restate these principles merely out of historical interest. The important point is that they have not changed at all and they are not going to change, nor be changed. The materials of citizenship to-day are different and the perspectives wider and more difficult; but we have, as ever, the duty of exploring them and of waking the heart and will in regard to them. (Documentary is at once a critique of propaganda and a practice of it.) That duty is what documentary is about. It is, moreover, documentary's primary service to the State to be persisted in, whatever deviation may urged upon it, or whatever confusion of thought, or easiness of mind, success may bring. Let no one tell you that a few bright-eyed films or a couple of Academy awards—from Hollywood of all places!—mean anything more than that a bit of a job was done yesterday. To-morrow it is the same grind with ever new material—some easy, some not so easy—to be brought into design; and no percentage in it for anyone except doing the rightest job of education and inspiration we know how for the state and the people. Considering the large audiences we now reach and the historical stakes that depend on rightness of approach, it is a privilege worth a measure of personal effort and sacrifice. If there is common agreement in the "strategy" I have indicated, differences in daily "tactic" will not seriously affect unity.

We should see equally straight regarding the social factor in our work over the thirties. It was a powerful inspiration and very important for that period. Without *Housing Problems* and the whole movement of social understanding such films helped to articulate, I think history would have found another and bloodier solution when the bombs first rained on the cities of Britain. But that Indian summer of decent social intention was not just due to the persistence of people like ourselves and to the humanitarian interests of our governmental and industrial colleagues. It may also have marked a serious limiting of horizons. It may have been an oblique sign that England, to her peril, was becoming interested only in herself. Some of us sensed it as we reached out in every way we knew for an opportunity of wider international statement. We did not, I am afraid, sense it half enough and we share the guilt of that sultry decade with all the other inadequate guides of public opinion. The job we did was perhaps a good

enough job to have done at all, but our materials were not chosen widely enough.

Nothing seems now more significant of the period than that, at a time so crucial, there was no longer eager sponsorship for world-thinking in a country which still pretended to world-leadership. Russia had its third International and Germany had that geo-political brains trust which, centred in Haushofer, spread its influence through Hess to Hitler and to every department of the Reich. In the light of events, how much on the right lines Tallents was and how blind were the people who defeated his great concept! For documentary the effect was important. The E.M.B. which might have done so much for positive international thinking, died seven years too early; and it was hardly, as we comically discovered, the job for the G.P.O. There was the brief bright excursion to Geneva: there was that magnificent scheme for the I.L.O.; there was my own continuous and fruitless pursuit of the bluebird we called the Empire and the momentary hopeful stirring in the Colonial Office under Malcolm MacDonald; there was the Imperial Relations Trust, five years too late, and affected from the first by the weight of impending events. The international factor, so necessary to a realist statement of even national affairs, was not in the deal.

It is, of course, more vital than ever to a documentary policy. We, the leaders and the people and the instruments of public opinion, have been out-thought by Russia, Germany and Japan because we have been out-thought in modern international terms. Because documentary is concerned with affecting the vital terms of public thinking towards a realistic comprehension of events and their mastery, its duty is plain. To use the phrase of these present days, you can't win the war,—neither "outside" nor "inside"—without a revision of the public mind regarding England's place in the world and the larger morale that goes with a sense of being on the bandwagon of history. Thumbing a ride to the future is not nearly good enough.

I look back on Munich as representing a milestone in my own outlook on documentary. From that time the social work in which we had been engaged seemed to me relatively beside the point. Munich was the last necessary evidence of how utterly out-of-category our English political thinking was and how literally most of our political leaders did not know what it was all about. From that point it seemed clear that we had, willy-nilly, to relate the interests of the English people to new world forces of the most dynamic sort—physical, economic and ideological. It was inevitable that our first instinct should be to put our head in the sand and in a last frantic gesture, try to avoid the implications of the future; but the significance of our indecision in regard to both Germany and Russia was plain to see. World revolution had broken out on the biggest possible scale, and to the point of having people like Churchill recognise it as such. Win or

lose, the economy of England and her place in the world were under threats of serious alteration and, however we might presently hide our eyes, people's minds had to be prepared and made fit for them if what was great and good in England was to survive. It was not much use concentrating on changes in a status whose quo was being challenged from every active corner of the world and apt to be blown to historical smithereens. Internal social issues were no longer enough when the deeper political issues had become the whole of realism.

This was one person's reaction. I knew it meant the exploration of a healthier basis for the public instruction which documentary represented than the reactionary régime at that time allowed. But I was altogether doubtful of where the journey would lead. I hoped, vaguely I must admit, that youth and the viewpoints their world position imposed upon them would bring a measure of progressive strength from the Dominions. I did not know how that strength could ever be articulated in time to save documentary from its greatest set-back: the assumption of official sponsorship by the old, the obstinate and the inept. That period, thank heaven, is over and, in the combined strength of what you have so hardly won the right to do in England and what has now been developed elsewhere, it should be possible to create a new strength of thought and purpose. You must not allow anyone to forget the part of Beddington in this: and of Elton. Beddington was, personally, under no obligation to the documentary viewpoint and, like myself, he is under compunction as an official to think of other considerations besides those which are the especial considerations of the documentary group. The documentary idea may be the most progressive and most valuable one for a department of propaganda, and I would even maintain that it is the only approach which could, developed, match the depth and thoroughness of the German and Russian approaches. But it cannot in practice be the whole menu. There have to be "corn" departments too and a good practical propagandist will have a pretty selection of them if he is to keep the "fules and bairns" satisfied, save himself from fighting a hundred unimportant battles, and hold his energy for what is long-term and fundamental.

The danger, I frequently observe, for both the propagandist and his purpose, is when the success of the corn begins to overshadow what is fundamental. It is because of this danger that the documentary idea is so necessary a guide and its constant propagation the best service a paper like D.N.L. can do to organisations like Beddington's and mine. Because it insists on comprehension it may be a hard and academic taskmaster but you certainly can't fool around with it. There is perhaps a point where the official mind is apt to say:—it is all very well in peace-time for the documentary people to turn the public occasion to their special purpose, but in war it is different. This sounds plausible, but

I see no reason to fear it. If the documentary idea is to be the conscience of propaganda, its job at times is to be uncomfortable; and so long as the Service of the State remains its first interest, only the devious will wish to resent it. I would only make this qualification, that to fight at every drop of the hat is suicide and to be "pure" you don't have to be a purist.

In spite of many difficulties and confusions in the public scene, documentary can do an increasingly useful job, here and now and within the limits of official sponsorship. Some of the difficulties are constantly quoted to me and particularly from England. We are, it is emphasised, far from articulating our war aims. We insist on tolerations and freedoms which often, some say, merely disguise the "freedom" to go back to England's *status quo ante* and the "tolerance" of past stupidities. We have not yet learned to state the new creative terms which will give reality to "freedom" and "tolerance" in an actual future. We denounce fanaticism in others because we have not ourselves discovered a shape of things-to-come to be fanatical about. We still stand bravely but vaguely between two worlds and talk the language of indecision: resting our case on hopes of Russia and the U.S., the bravery of our youth, and our capacity to stand up to other peoples' offensives. That is what they say, and there is reason behind the criticism. But the practical view-point is to gauge exactly the historical reasons behind these phenomena and see what, even within those limitations, can presently be done. Take the lack of war aims, for example. I am told that documentary can't do a lot without war aims and must mark time with the non-controversial badinage of the humanities: with art for art's sake, the sweetheart, playing peep-bo round the corner. No war aims, I am told, becomes "no policy" for documentary. Yet those who insist on "no policy" are correctly reflecting a phase which dares not go right and dares not go left and has no easy solution to offer except first winning the war. It would be wise to see the "no policy" business for what it is, a present political necessity for governments which, for many reasons—some schizophrenic, some more realistically involving allies—may not speak their minds; and explore what can be done nonetheless and in spite of it.

The situation is too deeply laid to believe that you can nurse or wheedle or fight a "no policy" for propaganda into a positive one. At the same time official personnel counts for something, and England is luckier with the present set-up than anyone could ever have expected. Nursing and even fighting count for something, in so far as the way at least be prepared toward a positive policy of "political warfare". There documentary can most deeply serve England. Let me explain. As usual, I take the position that, while I believe political issues are the whole of realism, the "agency" of correct political change is not my concern. It may come in

any colour of the rainbow, and call itself the British Council or the Society of St. George for England, Canterbury, Inc.—as one great realist put it, it may come "even in its nightshirt"—so long as it is the midwife of correct political change.

To put it in its simplest and naïvet form—which it is still well to remember and maintain—correct political change will be that alignment of political principles and loyalties which, in the circumstances of the world today, will best serve the interests of peoples of all lands, and the English people in proportion, and actively mobilise the native heart and mind to these ends. It will be that alignment which actively eliminates the evil forces, wherever they may be, which are against such interests; and all decadent forces, wherever they may be, which are not competent to control the developing scene. That is something on which all healthy elements must agree; and the unhealthy elements present events are sufficiently taking care of. War has this grim compensation, that only the successful generals are considered good ones; and there is a daily measuring stick for leaders in that most powerful quarter of public appraisal, the stomach muscles of the people.

It is also fairly plain what areas of chaos have to be reduced to order, whatever political alignment develops. The armies and air forces of the world are carving out new geographical concepts and shapes. The processes of total war are developing new economic concepts, and more modern methods of administrative control. First things are miraculously coming first, including the food and faith of the people. Though minor social changes are not major political ones, and the radish may be one colour outside and another in, the present flow of social decency must lubricate the development of state planning, corporate thinking and co-operative citizenship. The most important of the British films have, of course, been those which have seized on one or other of these changes, and it is of first-rate political significance that Jack Beddington should have sponsored them. Their importance is that in explaining the shape of these developments they are exploring the inevitable shapes of the future, rough and jerry-built as they may now appear. It does not matter if the films are at first not so good. The history of documentary is the history of exploring new fields of material, always with difficulty first, then easier and better. Its chief temptation has been to abandon exploration and, doing better what has been done before, pursue the comfort of technical excellence. You will remember that this also was one of the reasons for Russia's attack on "formal art".

The new fields of positive material are wide and we have, all of us, only scratched the surface. The field of social changes is not, *per se*, the most important of them. Kindness in a queue at Plymouth, which means so much to the B.B.C. overseas broadcasts, does nothing

about India. The important shapes are obviously those directly related to the national and international management of industrial, economic and human forces. They are important in winning the war without. They also represent, on a longer term view, a new way of thought which may be the deepest need of our generation. In so far as documentary is primarily concerned with attitudes of mind, this aspect of the matter is worth a great deal of attention. "Total war" is said to require "total effort" but this has not been easily come by in nations which still have a hang-over of nineteenth-century thinking and *laissez faire*. "The methods of the nineteenth century will not work in the People's Century which is now about to begin," says Vice-President Wallace. At a hundred points to-day wrong attitudes are still being taught: some in innocence of the dynamic change which total effort involves: some in calculated defence of the sectional and selfish interests which total effort must necessarily eliminate. This psychological fifth column is more deeply entrenched than any other, and all of us have some unconscious affiliation with it as a heritage from our out-of-date education. Rotted in the old "untotal" ways and in the privileges and pleasures we enjoyed under them, we have to examine every day anew what in our words and sentiments we are really saying. A critique of sentiments is a necessary preliminary to propaganda and to documentary as its critical instrument.

It will certainly take continuous teaching of the public mind before the new relationship between the individual and the state, which total effort involves, becomes a familiar and automatic one. A beginning has been made, but only a beginning. The capacity of the individual for sacrifice has already been well described and honoured. So has team work, particularly in the fighting services. So has the mastery of some of the new technical worlds which the war has opened up. So far so good, but it is the habit of thought that drives on toward the integration of all national forces for the public good, which goes to the root of things. Here we come face to face with the possibility of integrating these forces in a thousand new ways and the release of co-operative and corporate energies on a scale never dreamt of before. To consider this simply as a temporary device of war is to mistake its significance and by so doing to dishearten the people; for it is what people in their hearts have been harking for and represents the fulfilment of an era. Total war may yet appear as the dreadful period of forced apprenticeship in which we learned what we had hitherto refused to learn, how to order the vast new forces of human and material energies to decent human ends. In any case, there it is, a growing habit of thought for documentary to watch and describe and instil at a hundred points: serving at once the present need of England and the pattern of the future.

Total effort needs, in the last resort, a

background of faith and a sense of destiny; but this concept of integrating all resources to an active end gives the principal pattern for a documentary approach. It will force documentary more intimately into a consideration of active ends and of the patterns of integration which best achieve them. It will also force documentary into a study of the larger phases of public change which may not have seemed to it necessary before. To take a simple example, we have an excellent film from Anstey on how to put out incendiary bombs and handle the local aspects of fire watching; but we have had no film covering the basic revolution of strategy in anti-blitz activities which the experience of blitz inspired. England's discovery of the intimate relationship between the social structure and defence gives point to its new "dynamic" interest in the social structure, provides an excellent example of "total pattern" and indicates the revolution in public viewpoint required by total effort. Consider, at the other end of the field of war, *Time's* report from Burma: "The Japanese fought total war, backed by political theory and strengthened by powerful propaganda. They made this total war feasible by cornering economic life in conquered areas, utilising labour power and seizing raw materials to supply continuing war from war itself. It is a type of war thoroughly understood by the Russians and the Germans, half adopted by the Chinese, and little understood by Britain and America". If it is "little understood" it only means that in this aspect of activity, as in so many others, effectiveness depends on a new way of thought which we have not mastered deeply enough to practice in new circumstances. The result of the war lies in the hands of those who understand it and can teach it.

One phrase sticks out like a sore thumb from the reports of the Eastern war and reveals a further perspective. Referring to the loss of native Burmese support we are accused of "lacking sound political theory". England's failure to understand other points of view may again be the heritage of a period in which we were powerful enough and rich enough not to have to bother about them, but that day has gone. Again new attitudes have to be created in which England sees her interest in relation to others. You may call it, if you like, the way of relativity. It involves an attitude of mind which can be quickly acquired rather than a vast knowledge of what those interests are. It will mature more easily from a consideration of the patterns of real and logical relationship with other countries (geopolitical and ideological) than from exchanges of "cultural" vacua. The latter have never stood the test of events; yet England makes no films of the former. In this field, documentary might do much to de-parochialise some of our common ways of thought. There are many opportunities. Let me take an oblique example in Anstey's *Naval Operations*. Here was a neat, tight little film with that cool

technical treatment which has always been the distinction of the Shell Film Unit. But there are other fleets besides the English, including the Russian, Dutch, Australian and Canadian. They also have "relative" importance in a "total" view of naval operations. So has the German. So have the American and the Japanese, for even if the film was made before Pearl Harbour, the "fleet in being" is also a factor in naval operations. In this film, good as it was, the relative view-point was not taken because the total view-point was not taken, and the design of it, on the theory I am urging, belonged to the past. Do not mistake me. I am not complaining of a film I liked very much; I am merely indicating how various are the opportunities for the relativity approach.

Once consider that England is only important as it is related to other nations, and its problems and developments only important as they are recognised as part of wider problems and developments, and many subjects will reach out into healthier and more exciting perspectives of description than are presently being utilised. The past lack of relativity in England, which has been called "subjective", has been responsible for a good deal that seems trivial and even maudlin to other peoples. However stern and manly the voice that speaks it, it is still what it is and does not of course give an account of the reality of the people of England. The falsity of the impression comes from the falsity of the approach. It will not be easily cured, for it derives from historical factors of the deepest sort, and even documentary is bound to reflect them, however objective it may try to be. The fact that it is being presently cured at good speed represents indeed a triumph of clear thinking in difficult circumstances. A deliberate attempt to relate English perspectives to others would help the process. It may be the key to it. Incidentally, this relativity approach, apart from being one of the guides to a logical and sure internationalism, is a necessary guide to retaining allies. It is worth noting that there is a difference between making a film of the Polish forces to flatter Poland, or making a film of a Dominion to show what that Dominion "is doing for England", and making a film in which England takes her due place in a "total" pattern.

So much for new materials and new approaches. Styles are more difficult to talk about, for they must inevitably vary with countries. I think, however, that it is possible to make certain generalisations. Since events move speedily, and opportunities pass just as speedily, the tempo of production must change accordingly. A lot has to be done and done quickly if the public mind is to be tuned in time to what, amid these swift-moving changes of public organisation, is required of it. It is not the technical perfection of the film that matters, nor even the vanity of its maker, but what happens to that public mind. Never before has there been such a call for the

creation of new loyalties or bringing people to new kinds of sticking points. Times press and so must production; and with it must go a harder and more direct style. A dozen reasons make this inevitable. There is the need of striking while irons are hot, and this is especially true of front-line reporting and has its excellent examples in the German films of Poland, the West Front and Crete, and in *London Can Take It*, the Commando raids and *War Clouds in the Pacific*. There is also the need to create a sense of urgency in the public mind, and gear it in its everyday processes to the hardness and directness which make for action and decision.

If there is one thing that good propaganda must not do these days it is to give people catharsis. This again, not just because "the war has to be won", but because, as far as the eye can see, we are entering an era of action, in which only the givers of order and the doers generally will be permitted to survive. Someone winced when I suggested in England recently, that in times of great change the only songs worth writing were marching songs. This makes the same point except that the term must be read widely to include everything that makes people think and fight and organise for the creation of order. One doesn't have to associate oneself with the German definition of "order" to see that their insistence on activism is an all too successful recognition of the same need. So with a spectacular flourish, is the Herr Doktor's "when anyone mentions the word culture, I reach for my gun". It is not peculiarly or specially a German sentiment. In the name of the inaction they call culture we have permitted a wilderness, and it will certainly not be in the name of culture that it will blossom again.

In its basic meaning, culture is surely the giving of law to what is without it. That hard but truer way of culture will not go by default if we search out the design in the seeming chaos of present events and, out of to-day's experiments in total effort, create the co-operative and more profoundly "democratic" ways of the future. The verbs are active. To go back once again to Tallents' Mill quotation, the pattern of the artist in this relationship will indicate the living principle of action.

So the long windy openings are out, and so are the cathartic falshes in which a good brave tearful self-congratulatory and useless time has been had by all. The box-office—pander to what is lazy, weak, reactionary, vicarious, sentimental and essentially defeatist in all of us—will, of course, instinctively howl for them. It will want to make "relaxation", if you please, even out of war. But don't, for God's sake, give it. Deep down, the people want to be fired to tougher ways of thought and feeling and to have their present braveries extended to the very roots of their social existence. In that habit they will win more than a war.

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A CANADIAN EXPERIMENT

By DONALD W. BUCHANAN

The author of this article is himself in charge of the non-theatrical scheme which he outlines. The work being done in Canada, amongst communities on the whole more scattered and diverse than in this country, is of special interest at a time when our own non-theatrical schemes are developing so rapidly.

To bring the full story of Canada at war to isolated rural areas by means of films, has been the aim of an experiment in adult education fostered by the National Film Board of Canada. The object at the same time has been to stimulate community discussion regarding the objectives of the war. Concentration has been placed on motion pictures explaining Canada's part in industrial and agricultural production and in armaments. The project began in January 1942, and now in June, forty-three travelling theatres using 16 mm. portable projectors are in operation, under Film Board direction, from Comox on Vancouver Island, to the Atlantic coast fishing villages of Nova Scotia. Over two hundred and fifty thousand persons now attend these rural showings each month.

The Canadian Council of Education for Citizenship has co-operated from the start. Funds have been given the Film Board by the Dominion Office of Public Information, and in addition, eight provincial Departments of Education and seven University Departments of Extension are assisting.

The travelling theatres operate on circuits, each one of which reaches twenty communities monthly. Each village served knows that the free films will return on the same day each month. There are afternoon showings for children and evening ones for adults. Community participation has proved encouraging. Besides locally sponsored talks, there are many platform discussions and forums. Thus in Manitoba, where large settlements peopled by farmers of German and Ukrainian origin, are on the circuits, a field representative of the Film Board gives the following report on one form of discussion technique which has proved successful:

"A group of five to seven local citizens consented to take the platform with me during a half-hour intermission in the middle of the film programme, for a round-table discussion. The intermission followed the picture *Tools of War* which provided an excellent jumping-off place for the discussion of issues connected with our war effort. The Canadian part of the picture impresses people with the amount Canada is already doing (many were very surprised) and the German part impresses them with the much greater amount that must yet be done. The general theme of the round-table discussions was 'How We Can Increase our War Effort'. Criticism was not lacking but was usually quite intelligent, and the discussions always took a decidedly positive direction. Very constructive consideration of social issues came to the fore."

The projectionists serve remote districts by train, by automobile, and sometimes during snow storms by sleigh. Where electric power is not available, portable generating units are used.

Canadian films produced by the Film Board,

along with a few items from Australia and Great Britain, make up the programmes. The theme of the opening presentation in January was *Peoples of Canada*. There then followed programmes about the Commonwealth Air Training Plan, and Canadian armament production. In April, several films about the Navy and a new educational picture about the MacKenzie River district of the Canadian sub-Arctic were shown. A special teaching film is also added each month for schools.

The programme beginning June 6th centres on the theme of the *The Canadian Army*. The following items are included: *Fight for Liberty*, *Letter from Camp Borden*, *Wings of a Continent*, *Canadian Landscape* (in colour), and *Hen Hop*—a comic designed to promote the purchase of War Savings Certificates.

In general, these film circuits have been restricted entirely to rural areas. Only here and there are villages or towns of as many as one thousand inhabitants included. The films therefore go to regions which do not usually see motion pictures, in fact one report from the Lac St. Jean district in Quebec states that over 90 per cent of the audience had never heard or seen a sound film before.

The travelling 16 mm. theatres are distributed as follows: British Columbia 3, Alberta 8, Saskatchewan 8, Manitoba 5, Ontario 5, Quebec 7, New Brunswick 4, Prince Edward Island 1, Nova Scotia 2. The average attendance in

February was over 1,500 a week on each circuit.

In Alberta, especially fine progress has been made with the help of the Department of Extension of the provincial University. There, several supplementary circuits are being operated by farm organizations such as the United Grain Growers. Also in Saskatchewan the Wheat Pools are maintaining similar travelling theatres under this scheme.

Most of the circuits in the Province of Quebec show French language films, and here the Quebec government has provided the services of itinerant lecturers who accompany the film projectionists on their travels. The largest audiences are found in some of the parishes along the lower St. Lawrence.

Communities of "New Canadian" settlers in western Canada, of Ukrainian, Scandinavian, German, and Polish origin, are reached by many of these showings. Here the response has been particularly worth while. A school principal from Angusville, Manitoba, writes:

"Many of the people of this district, being but slightly conversant with the English language, are not readily reached through the medium of the spoken or printed word; but in the case of visual presentation the appeal is instantaneous and the effect more positive. Thus, these films are advantageous in influencing the attitude to the war, in educating, and in provoking thought along lines not ordinarily pursued."

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DOCUMENTARY NEWS LETTER

MONTHLY SIXPENCE

VOL. 3 NUMBER 6

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DOCUMENTARY NEWS LETTER

stands for the use of film as a medium of propaganda and instruction in the interests of the people of Great Britain and the Empire and in the interests of common people all over the world.

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FILMS AND SCIENCE

The Scientific Films Committee of the Association of Scientific Workers has been engaged, since its foundation in 1937, in compiling information about scientific films available in Great Britain. The recommendations published below represent criteria for the collection of scientific films which have been drawn up for the guidance of the National Film Library. The Committee points out that ideally all scientific films should be preserved, but that, if this is not possible, the lists indicated below ensure at least a representative selection.

RECOMMENDATIONS TO THE NATIONAL FILM LIBRARY

The stated objects of the National Film Library are to obtain a selection of films to (1) make the collection representative of the art of the film, (2) provide historians of the future with their raw material.

To do this, its Selection Committee have had as their aim "to acquire for preservation purposes copies of films both old and new, illustrating either the development of the art of the cinema or of contemporary history" (1939 report of the British Film Institute), and they bear in mind "the need to record the life and habits of the present day, such as our taste in clothes, houses and foods, our mannerisms, our accents, our turns of speech, and in so doing to throw light on our changing ideals and social outlook" (1941 report of the N.F.L.).

The Scientific Films Committee of the Association of Scientific Workers would like to interpret these objects of the National Film Library into criteria for the collection of scientific films. It is the opinion of this committee that all scientific films should ideally be preserved because of the illustrations they afford of the varied uses to which the film is put and of developing film technique. If this is impossible under the present circumstances, a comprehensive selection should be made and the following examples are a contribution to that list.

1. Representative films which show the technical standard of scientific films during the previous decade should be preserved. Especially interesting and worthy of keeping would be examples of very early scientific documentary films. The technical development of the film is already well covered by films in the N.F.L. except where the presentation of science is concerned. The Scientific Films Committee would like to know whether the National Film Library have examples of all the different colour processes.

The following films are recommended.
First Ten Years of Flying Shell Film Unit
Exhibition Days " " "
Mouvements Vibratoires Film Centre
Industrial Britain Central Film Library
Climbing Plants (and other Gaumont British
early biological films) Equipments Ltd.

2. Films which illustrate any recent advance in film technique which is specially useful for or specially adapted for use in portraying science and thus increasing the scope and possibilities of the scientific film should also be preserved. A series of films showing the development of the moving diagram would be valuable. Slow and speeded-up motion films taken with infra-red light, cine-radiography, stroboscopic technique, can be illustrated by films in this category.

Transfer of Power	Petroleum Films Bureau
Distillation	" " "
Malaria	" " "
How Talkies Talk	Gaumont British Equipments Ltd.
Amoeba	Kodak " " "
Intestinal Digestion	Kodak Medical Film Library
Skin Deep	Central Council for Health Education
Generation of Involute	National Film Library
Gear Teeth	" " "

3. There are a large number of amateur scientific films in this country which are important from the point of view of the growth, use and position of the film. They are therefore given a section to themselves. These films are generally made by individuals in teaching establishments and research stations for a limited use and distribution. Occasionally, more than one copy is made, and the film is then distributed more widely.

Vitamins	Educational & General Services Ltd.
African Lungfish	" " "
Tomato Growing	" " "
Galapagos	" " "
Colour Senses of Bees	Dr. Ilse, 2 Copthall Close, E.C.2.
Virus Diseases in Plants	Rothamsted Experimental Station, Herts
Rhythm of the Heart	Prof. Davies, Dept. of Anatomy, Sheffield University
Ocean Tides	E. C. Barton Esq., The Ridgway, Hempstead Road, Watford, Herts

4. A selection of the best current instructional films for both child and adult audiences should be made periodically to illustrate the extent to which each subject is covered by existing films. If a subject, such as chemistry or psychology, should have few films on it distributed in this country, a representative should be kept even if it is not a first class film.

Agriculture:

Protection of Fruit	Petroleum Films Bureau
Speed the Plough	Associated British Film Distributors

Biology:

Life Cycle of a Plant	Gaumont British Equipments Ltd.
-----------------------	---------------------------------

Coelenterata	" " "
Annelid Worms	" " "
Arachnida	" " "

Chemistry:

Colloids in Medicine	British Colloids Ltd.
Crystals	Gaumont British Equipments Ltd.

Chemical Work in the Centrifuge Cone	Miss Hadfield, National Physical Laboratory, Teddington, Middx.	Manufacture of Gas	British Commercial Gas Association	selection of these films be kept for the future. A short selection of films illustrating the impact of science on social conditions are given.
<i>Economics:</i>		Production of Nickel	Monid Nickel Co. Ltd., Thames House, S.W.1	
Money	Science Films	Shipyard	Gaumont British Equipments Ltd.	Learning to Live
<i>Embryology:</i>		The Filter	" " " "	Smoke Menace
Echinoderms	Gaumont British Equipments Ltd.	Cheese for Choice	Central Film Library	Kensal House
Development of Chick	" " "			Housing Problems
<i>Engineering:</i>				On the Way to Work
Transfer of Power Springs	Petroleum Films Bureau			Children at School
How the Motor Works	Private " H. L. Elwitz, 13801140, 87th Coy. Pioneer Corps., Pembroke Dock, South Wales			The City
<i>Health:</i>				Malaria
Defeat Diphtheria	Ministry of Information, C.F.L.	Harvey and the Circulation of the Blood	Physiological Film Library, Oxford	Tins for India
Vision	Gaumont British Equipments Ltd.	Vitamins	Educational and General Services Ltd.	Pipeline
Malaria	Petroleum Films Bureau	Medieval Village	Gaumont British Equipments Ltd.	The Filter
Men in Danger	Anglo-American Film Corporation	Colloids in Medicine	British Colloids Ltd.	
(This last film has been withdrawn, but it is an important film and should definitely be preserved.)		Prelude to Flight	Capt. D'Arcy Cartwright	
<i>Geology:</i>		Pasteur	Metro-Goldwyn-Mayer	
Oil from the Earth	Petroleum Films Bureau	Edison	" " "	Anybody's Bugbear
Oil	Gaumont British Equipments Ltd.	The Magic Bullet	Warner Bros.	Enough to Eat?
<i>Mathematics:</i>				
X - X = 0	National Film Library			
Generation of Involute Gear Teeth	" " "			
Vector Illustrations of a 3-phase Field	M. J. Kauffman Esq., 18 Upper Stanhope St., Liverpool			
Wave Form Illustrations of a 3-phase Field	" " "			
<i>Physiology:</i>				
Breathing	Gaumont British Equipments Ltd.			
Vision	" " "			
Muscles	Kodak Film Library			
Rhythm of the Heart	Prof. Davies, Dept. of Anatomy, Sheffield University			
<i>Psychology:</i>				
Psychology Today	G. L. Bell Esq., 29 Albany Street, N.W.1			
<i>Physics:</i>				
Cathode Ray Oscillograph	Gaumont British Equipments Ltd.			
How Talkies Talk	" " "			
Micrometer Calipers	Brent Laboratories, Cricklewood, N.W.2			
<i>Sociology:</i>				
Dark Rapture	Twentieth Century Fox			
Pêcheurs d'Oiseaux	Film Society			
Medieval Village	Gaumont British Equipments Ltd.			
(Medical Films, because of the restrictions on their showing, have not, as a rule, been viewed by the Association.)				
5. Films which show industrial machinery and manufacturing processes of all kinds should be collected.				
Aircrow	Petroleum Films Bureau			
Oil from the Earth	" " "			
ABC of Oil	" " "			

6. Films on the History of Science have been given a separate section from Section 4 because of their wide significance in connection with the aims of the National Films Library. There are a number of films having historical approach to science and illustrating the development of science. These are very important and their numbers will increase in the future.

7. Interpretive films or films with a sociological basis, which express some current scientific methods and ideals and their connection with society as a whole are increasingly being made. It is very important that a representative

The Scientific Films Committee have viewed the majority of scientific films distributed in England. The viewing has been done by voluntary committees convened by the S.F.C. of members of the Association of Scientific Workers during the last four years. About 400 films have been appraised during that time, and the above examples have been chosen from them. The work of appraisal is being actively maintained and the committee will be glad to add to the examples as further films are viewed.

G. L. BELL, M.A., *Chairman.*
M. GREGORY, B.Sc., *Hon. Sec.*

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NEW DOCUMENTARY FILMS

Fruit Spraying. Shell Film Unit. Direction: Kay Mander. Camera: Sidney Beadle. Production: Edgar Anstey. M.O.I. 25 minutes.

Subject: A survey of the equipment, methods and chemicals used by commercial fruit growers and nurserymen.

Treatment: This is a film essentially for specialist audiences, and as such it can legitimately dish out nonstop information for two and a half reels. This information is certainly presented in a very orderly fashion so that it never becomes confusing and certainly never boring. If the layman does not retain much of it after one viewing, the film should be very helpful and instructional to the people concerned with the job.

It is shot with a pleasing precision and economy. One gets the impression that the shooting has been disciplined to a nicety to very careful scripting. This makes for an efficient and almost slick production. If it also means that the film is cool and impersonal, concerned only with the processes, and never with the men doing the work, the answer seems to be, in this and all instructional films, that you can't have it both ways and that a compromise distracts from the main drive of the film and untidies it. The director must make up his mind whether he wants a tidy film or a human film. *Fruit Spraying* is extremely tidy.

Winter on the Farm. Green Park Productions. Directed by: Ralph Keene. Photographed by: Erwin Hillier. Agricultural Adviser: Ralph Wightman. Musical Director: William Alwyn. Associate Producer: Edgar Anstey. M.O.I. non-theatrical. 15 minutes.

Subject: The first of four films showing farm-life through the seasons in wartime.

Treatment: This film is a delight to the eye. It has some of the most beautiful exterior photography that has been seen in recent years.

Too long has the general public considered the land as a kind of lucky dip, and the people on the land as having plenty of grouses but little knowledge or training. *Winter on the Farm* puts farming in its right perspective, as hard and never-ending work which demands as much skill as the making of an aeroplane or a tank.

The construction is simple: a farmer's daily round of inspection introduces the different aspects of farm-life, some of which the farmer describes himself. This holds the film together well, and leaves the layman impressed by the number of ways in which land-workers need skill.

Since the film has been centred round the people and work on a particular farm, and, presumably, for comparison the other three films of the series will also be made there, one would have liked to have gained a better geographical sense of the farm itself. This would have been achieved by a freer use of the true long shot, instead of a slightly repetitive and confining mid-shot. A hint of this feeling is already conveyed in one scene in the film (sheep in the foreground and a farm-cart passing across a field in the distant background), but it is not carried far enough.

As it stands, the film gives the impression that farming, even in winter, is a very pleasant, almost a romantic, occupation. This is a pity, be-

cause it must tend to make the layman envy the farmer his apparently happy lot, rather than make him conscious of the complexities and obstacles which confront land-workers. One of the reasons for this very fine gilding of the ginger-bread was a bad stroke of good fortune, which gave the unit on location nothing but fine weather for their shooting. And, just as there are arguments in to-day's urgency against waiting for good weather when you have bad, so there are possibly, even more against waiting for bad weather when you have good.

But this is not wholly responsible for that impression. Partly, one feels, it is because the farm itself goes too well. We should have learnt more by seeing some actual problem or misfortune—a fox at the chickens; a dog run over; a sick calf: even one of the cows kicking over a bucket of milk in the dairy. Any one of these, or a better example, would have strengthened the film, by showing that Providence does not provide especially for people on the land.

This main criticism, however, does not detract from what is a first-class film. A homely commentary, by commentator and farmer, and some really successful and pleasant music round off a well-made job which has gained immensely from its imaginative and distinguished photography.

Propaganda value: Any film which increases our knowledge of the work and problems of a section of the community, will help to strengthen the nation's unity. And a film which carries this information as ably and pleasantly as *Winter on*

the Farm becomes also an asset as a film.

New Towns for Old. Strand Films. Direction: John Eldridge. Camera: Jo Jago. Script: Dylan Thomas. Production: Alexander Shaw. M.O.I. Five minutes.

Subject: The re-planning of British towns after the war.

Treatment: The film confines itself to one industrial town in the North of England. It shows what has so far been done—both good and bad—and details the essential problems which must be solved in the period of reconstruction after the war. Sensibly enough, the film aims not at the detailing of expert opinion but rather at making the citizenry conscious of their own responsibility as regards planning as well as of the difficulties involved. The style adopted is very pleasant. It consists of a dialogue between two men as they walk through the various areas of "Smokedale" and discuss the things they see. One of the men takes the lead and is virtually the commentator; as he has a particularly attractive Yorkshire accent, everything he says gets home with a punch—notably at the end of the film, when he turns abruptly to the audience and points out that the realisation of the ideas of the planners rests entirely in our own hands.

Propaganda value: Very good for the Home Front, particularly since the film makes it clear that plans for the future are bound up with the war effort which we are all engaged in here and now.

(Continued on page 95)

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POST-WAR CULTURE

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THE SUBJECT of intellectual co-operation may sound out of place after the picture of necessary reconstruction in the basic services such as the distribution of food, housing, sewage, water supply, and resettlement, or even in relation to the re-education essential to the development of a peaceful society within the Nazi- and Fascist-dominated countries of Europe. And, since all co-operative planning must be global, because devastation and disorganization extends to Asia as well as to Europe, the material problems of the period of reconstruction appear to be so gigantic as to exclude other considerations.

Yet, if we consider China first, we will be reminded that the Chinese, even under the scorched earth policy, preserved their educational institutions, if not their educational establishments, and have transported some of their laboratory and library equipment with them in order to continue their educational and cultural life. Moreover, publications on the higher levels of scholarship have in some cases been maintained. In the reconstruction interval in the Far East, therefore, assistance should be given for the continuance of all phases of cultural and intellectual life, else much of the precious heritage of civilisation will be forfeited.

The situation after the last war was simple in comparison with what we must anticipate after this one; for more schools and universities, libraries and laboratories, have suffered destruction and disorganisation than formerly. The training of teachers will perhaps be more necessary than finding housing and equipment. Nevertheless, co-operative projects for the re-equipment essential to study and investigation will have to be undertaken.

The use of educational motion pictures at adult levels as well as within schools must be provided for. Preparation for this exigency should be begun now within and among the countries that are not yet experiencing war inside their territorial boundaries. Standards of evaluation should be agreed upon, and institutes created for accrediting, storing, and distribution of such film libraries. Canada has done a good job even in war-time in developing this field of activity. It is not too much to ask that educational institutions and agencies in the United States and in Latin America should work actively and co-operatively here and now, setting up institutes for evaluation and distribution, in preparation for this form of intellectual co-operation, for the subject matter of the films can be extended to teaching improved methods of agriculture and other essential tasks of rehabilitation as well as to the general content described as the social sciences—geography, history, and economic, social and political relations.

Something similar should be undertaken in the field of educational broadcasting. Schools of the air of various sorts will need to be established and maintained. The success that Columbia has had in the use of radio in mass education suggests possibilities at the lowest educational levels. Some of the developments in the United States in the dissemination of public addresses and educational forums, such as the University of

Chicago Round Table, only indicate the range of opportunity. The possibility of distributing electrical recordings of good educational content suggests the present need for the establishment of special libraries of educational electrical transcriptions comparable to the institutes proposed as clearing-houses for educational films.

The re-establishment of museums, including folk museums, and the encouragement of education and activities in the field of music are measures essential to the restoration of the cultural life of various peoples. Such re-establishment will contribute to their morale, and to their consciousness of identity and worth, for among Europeans, as among Asiatics, even the peasants have pride in their own particular heritage.

The pioneer work that was done under the direction of the International Committee on Intellectual Co-operation in the early nineteen-twenties for facilitating exchange of information concerning scientific and scholarly work may not have to be repeated in exactly the same form; instead it may be essential to provide the ways and means for the continuation of scholarly investigations, and to reopen the channels for the exchange of ideas. The American Library Association, anticipating one of the needs, has collected files of educational and scientific journals, which will be forwarded to libraries and universities in the war areas after reconstruction can be begun. This isolated project is but illustrative of the possibility of beginning here and now, in order to be ready for immediate and effective action when the opportunity offers.

Many associations in their individual capacity can and will do much. But the task is too large to be left to individual initiative or private enterprise. Perhaps the best method of procedure would be through the establishment of an International Cultural Relations Committee to parallel the International Labour Organisation, an International Health Agency, and such groupings in the economic field as will be immediately essential. A Cultural Committee could have divisions, sections, authorities or boards, depending upon the choice of nomenclature; and these divisions, with the assistance of representatives of related international bodies that now exist, and suitable representatives from the United Nations, should plan and provide for the administration necessary for carrying out the planning in the following fields:—

Education: its content and personnel; educational equipment; a related matter; interchange of educational films and educational radio broadcasting, as a means of re-education for those beyond school age as well as within the curriculum; re-establishment and re-conditioning of museums and the loaning and interchange of art; support of musical opportunities and activities; encouragement of scholars and scientific work with provision for the exchange of information concerning their findings. Such a correlated group of correlating agencies might evolve into a permanent body, if its programme were well directed.

Although intellectual co-operation has sometimes been thought of as something removed

from the life of the multitude, in reality it embraces the programme and content of education from the elementary stages through adult education, both formal and popular, including the exchanges of the most erudite groups of scholars. Formerly, correlation in all these fields was handicapped by diversities of national practice and set political patterns; the post-war situation will offer the opportunity, the necessity, and the challenge to rebuild for and in terms of education for life in a co-operating world society.

All this will take funds and effort, and the programme to a degree must be applied to the United Nations as well as to the "occupied areas". But intellectual co-operation with re-education will be essential to the functioning of a reconstructed economic, social, and political order.

CORRESPONDENCE

TO THE EDITOR,

Dear Sir,

Because the shorts film business is working to capacity the powers that be seem to assume it is happy. But a more careful scrutiny of the situation would reveal that documentary isn't getting a fair deal.

I should say at a guess that eighty per cent of documentary workers are technically expert, that seventy per cent are ethically and socially honest, and that (taken all in all) around sixty per cent are downright capable from whatever angle they are viewed.

Yet in growing measure do we come up against a bureaucratic interference from Government sponsors who, only rarely, are qualified to take a hand in technical matters of presentation and treatment, and even less often are capable of deciding approach and questions of subject matter.

Arrant ineptitude and a mistaken sense of values have for too long characterised the majority of sponsors, both civil and military. To any less vigorous industry such a situation would cause no alarm, but to documentary this surely must become untenable. It is nothing less than a challenge to its very *raison d'être*.

The labourer is worthy of his hire, but, more than this, the expert is worthy of his opinion—worthy of his knowledge and experience.

All this is counted for naught among the petty martinets, and apart from the fact that the right message is not being put over, nor the full scope of the medium exploited—it can be stated that the time wasted over inessential details is directly sabotaging the war effort.

By analogy, would the Press feel satisfied were they similarly placed? They may have to rely upon Government departments for most of their material, but they can virtually present it and interpret it in any way they please. Editorial comment is still, thank God, their birthright.

Nor is the Newsreel shackled by the mailed fist of sponsorship. It is a sign of the times that the Denham workers have taken the matter into their own hands and made a forthright statement of what was in their minds. If necessary we must all be prepared to do the same.

Documentary has always prided itself—and justified itself—by the ability to say something potent and significant, and to say it with skill. That it should now have to suffer dictation from puppets and jacks in office with inferior qualifications, will if allowed to continue, evaporate that peculiar quality of documentary which has always been its essence.

(Continued on page 92)

CORRESPONDENCE

(continued)

I think one can safely say that shorts technicians would accept without cavil a much more tightly regimented working day; would be prepared to work for less money were this deemed necessary; but one thing which must be wholly abhorrent to them is a dictatorship and interference beyond the minimum that is really essential. For the situation wherein experienced men are being "told their business" by inexperienced upstarts is rapidly approaching a state of farce.

I can say from bitter experience that unless one is prepared to fight—and fight hard—almost every inch of the way, the production in hand will either be meddled with until it is incoherent, or be out of date by the time it is eventually finished. It is only natural that many directors in the end give up the ghost, and let the customer always be right; it is akin to letting the baby poison itself, but at least it prevents our asylums becoming overcrowded.

Continued interference over infinitesimally small points soon kills that goodwill and initiative without which any film becomes a dull catalogue of events.

It is my belief that unless some concerted action is soon undertaken there is every chance that at least three quarters of the films being made will become sterile and valueless.

On the purely instructional side the Forces need a large number of good, straightforward, quickly made, training films, with the minimum spit and polish—not a series of dolled up bastardised "glamour" films (played down to the intelligence of the lowest nitwit) which neither train nor amuse.

And although few technicians would in peace time cherish the thought of turning out films that weren't "one hundred per cent" (or as near as dammit)—I think most of them are today alive to the fact that a little less shine and a deal more speed bring results that more than compensate for any lack of "finish".

For every one man who knows his job in any Government film department, there are a hundred who don't. Why is it that everyone thinks he knows how to make a film?

Playing at the game is a pernicious enough habit even in peacetime, but in war it is unpardonable. For instance, the time wasted in printing and re-printing to produce a spotless show copy, before the release of a training film to the troops is allowed to proceed, is nothing short of scandalous.

The qualifications for entry into government film departments are far too loose and often quite invalid, and even where our film officers are intelligent they are in too many cases completely untrained for the specialised job in hand. In consequence films are not being allowed to pull their mighty weight, and fight. Documentary must insist upon the full mobilisation of its resources and their correct use—or die in the attempt.

If we believe in the medium that we have built up over the years, if we believe in its function—then let us gear it to the present task, and fight till it is established as an all conquering arm, fit to take its place alongside its blood brothers; for anything less than this deserves its immobilisation, and the conscription of its man-power into the Services.

Yours, etc.,

DARREL CATLING.

MAY 1st, '41—

MAY 1st, '42

FIVE MINUTERS

Visit from Canada

News Train

Victory Over Darkness

Filling The Gap

Work Party

NON-THEATRICALS

(1 Reel)

Living With Strangers

When The Pie Was Opened

Canadian Fighters

Cultivation

Storing Vegetables Indoors

Storing Vegetables Outdoors

Compost Heap

Hedging

Ditching

Good Value,

Canada in London

SPECIALS

Plastic Surgery in Wartime

(Three Reels Technicolor)

Plastic Surgery

(Supplement 1 Reel)

Goodbye Yesterday

(2 Reels)

The Harvest Shall Come

(4 Reels)

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FILM SOCIETY NEWS

From the **Sheffield Trades Technical Societies** comes an interesting catalogue of regular shows of technical films, held twice a week at the Central Library. This enterprising move covers all types of subject, as the following two specimen programmes show:—

Tool Steel: manufacture of tool steel; high frequency and crucible melting, forging, etc., at the works of Messrs. Edgar Allen & Co. Ltd. **The Milling Machine:** construction, operation and uses; milling cutters; right and wrong methods; fixing and setting the job. **The Manufacture of Edge Tools:** processes in the making of edge tools at the works of Messrs. Wm. Marples and Sons Ltd. **The Weigh of the World:** historical survey of weighing devices from early primitive types to modern testing machines for metallurgical purposes. **Strong Silent Axles:** making motor car rear axles for the Austin car; drop forging, casting, welding and machine cutting the spiral bevel wheels, pinions, etc. **Aircraft Design:** use of wind tunnel; forging and heat treatment of light alloys for construction; scenes of planes taking off, flying and aerobatics; Metallurgical Department at National Physical Laboratories. **Air Operations:** a raid on Germany by the Bomber Command (M.O.I.). **Top of the World:** wonderful scenery in the Rocky Mountains of Canada. **The Use of Power:** man's development of power from wood cog wheels, windmills and water wheels, to the modern steam turbine and motor car. **Faraday:** the discovery by Faraday of electro-magnetic induction is reconstructed, together with other inventions. **Night Mail:** the journey of the "Postal Special". How the Post Office deals with the night mail by up-to-date methods. **As Time Goes By:** a historical survey of transport, the horse coach, early steamship, railway and modern steamship transport. **Moscow:** scenes in the city—the Kremlin, underground railway, the shops, the main streets. **Strong Point 42:** Soviet guerillas and troops reduce a Nazi strong point.

The number of films shown in this way between March 12th and May 21st was no less than 111. An M.O.I. film is usually included in each programme.

The **Belfast Film Institute Society** had its last show of the season in May with *Musical Story* and a supporting programme of Russian news-reels and documentary shorts. The last of the Monthly Film Bulletins for the season was sent out at the beginning of June and the annual general meeting was held on June 10th to hear the Treasurer's and Secretaries' reports, and to elect officers and committee for the next season. In retrospect the past season has been very satisfactory as eight shows have been given as against the six usual in peace-time, and some of them have been of exceptional quality both as regards feature films and supporting shorts. So far it has not been necessary to revive any films previously shown, though the choice, particularly of French films, is growing limited. French comedies such as *La Femme du Boulanger* remain still much the most popular films, despite the interest

taken in Russian productions. The most promising event of the season was the Society's good luck in finding a home in a cinema again after an exile of three years in a public hall. To have comfortable seating is a great boon, and the better technical reproduction of sight and sound were highly appreciated. Financially the Society broke even on the season, ending with a tiny balance almost exactly the same as the one with which the winter began. In the next few weeks much work is to be done to plan a new series of shows and in September the publication of the monthly Film Review will be resumed and a prospectus of the coming season will be circulated to members.

The **Merseyside Film Institute Society** lost all its possessions and records when its offices in Bluecoat Chambers were gutted by fire, May 3rd, 1941. Its sectional activities would in any case have been cramped by the war, but the equipment of the new Philharmonic Hall (completed 1939, and generally pronounced to be the finest and most comfortable concert hall in the country) with first-rate projection and sound-track, has at least enabled the Society to attract an intelligent public for special occasions. *Lenin in October* was shown on a Sunday afternoon in January, in co-operation with British Council House, and *Film and Reality* on a week-day evening in May. An U.S.S.R. film will be shown in July. Over 4,000 secondary school pupils in one day were entertained to a 1½ hours programme of carefully selected "shorts" at a small charge per head, at the end of last July and last December; and a similar programme is planned for still larger numbers this term.

The arrangement being made by the Liverpool Philharmonic Society to part with the actual ownership of its hall to the Corporation, in return for a large subsidy, and to devote its energies entirely to the promotion of music on an abundant scale, provides a challenge to the M.F.I.S. to step in and develop the cinematographic possibilities of the hall on a similar scale, when peace returns, in co-operation with the Education Department, various educational and social movements, scientific societies, etc.

Temporary address (Hon. Sec. and Hon. Treas.), B22 The Temple, Dale Street, Liverpool.

Plans are in hand for a big increase of Soviet propaganda films to be available for distribution through the machinery of the **Workers' Film Association**.

Additional screening units are being installed so that with the appointment of agents in various parts of the country, at least twenty film shows can be projected simultaneously. The Scottish Co-operative Wholesale Society Ltd., having become agents for Scotland, the extension of the field of coverage has been considerably increased. The prospective activities of the Association include a Film School at Oxford from July 18th to 24th inclusive, when the lecturers will be Anthony Asquith, Ivor Montagu, Ritchie

Calder, George Pearson, Joseph Reeves, Pat Mannock and Oliver Bell.

For the purpose of catering for a growing public interested in the film as a medium of education, a Week-End School is being held on Saturday and Sunday, September 26th and 27th, at the Royal Hotel, Woburn Place, W.C.1, at which Mr. Herbert Marshall has been invited to lecture on "What we have to learn from Soviet Films" and Basil Wright on *Film and Reality*. Anthony W. Bingham has been asked to open a discussion on "Modern Documentary Films". On September 5th and 6th, at the same hotel, a continuous programme of films will be exhibited for the benefit of those who wish to hire films next season. The show will start at 10 a.m. on Saturday and continue till Sunday evening. It is intended to display all new releases of Soviet films during the week-end. The Association has now come to an agreement with the Film Unit of the London Co-operative Society Ltd. (Pioneer Films) whereby all films produced by that Unit are to be distributed through the library of the Association. The W.F.A. has agreed to place the production of 16 mm. films (direct recording) with this unit when the approval of sponsors has been obtained, and in return the unit will agree that the bodies associated with the Workers' Movement should only be approached through the W.F.A. Ltd.

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NEWS & SPECIALISED THEATRE ASSOCIATION SHORT FILM BOOKINGS FOR JUNE/JULY 1942

	Week commencing		Week commencing	
A Dog in the Orchard		March of Time No. 11—7th Year. New England's		The Cuckoo I.Q.
The Classic, Hammersmith, W.6	July 5th	8 Million Yankees		The News Theatre, Leeds
A.I. at Lloyds		The Classic, S.W.17	28th	The Face Behind the Mask
The Tatler Theatre, Manchester	June 21st	The Classic, Portsmouth	July 5th	Eros Theatre, W.1
A Qua Play		March of Time—7th Year, No. 12		The Green Girdle
The Tatler Theatre, Chester	July 5th	The Tatler Theatre, Manchester	June 28th	The Embassy, Notting Hill Gate
A Star is Hatched		The News Theatre, Newcastle-on-Tyne	28th	The Gun
The Tatler News Theatre, Newcastle	12th	The Tatler Theatre, Birmingham	28th	The News Theatre, Nottingham
A Sleeper Awake		The Classic Cinema, South Croydon	28th	The Happiest Man on Earth
The Tatler News Theatre, Newcastle	5th	March of Time No. 12—America's New Army		The Tatler Theatre, Chester
Australia Marches with Britain		The News Theatre, Aberdeen	July 12th	The Homeless Flea
The News Theatre, Bristol	June 21st	The News Theatre, Nottingham	12th	The News Theatre, Newcastle-on-Tyne
The Classic Cinema, South Croydon	21st	March of Time No. 13—7th Year. Far East		The News Theatre, Leeds
Barnyard Steam Buggy		Command		The Little Mole
The Tatler News Theatre, Newcastle	July 12th	The Classic, Baker Street, W.1	12th	The News Theatre, Leeds
Bravest of the Brave		Meet the Champ		The News Theatre, Newcastle-on-Tyne
World's News Theatre, W.2	June 21st	The News Theatre, Newcastle-on-Tyne	5th	The Man who Changed the World
Call of Canada		The Tatler Theatre, Manchester	5th	The Classic, Baker Street, W.1
The News Theatre, Birmingham	21st	The News Theatre, Birmingham	12th	The Orkney Saga
The News Theatre, Manchester	21st	Memories of Europe		The News Theatre, Newcastle-on-Tyne
The News Theatre, Newcastle-on-Tyne	28th	The News Theatre, Nottingham	June 21st	They Live Again
Capital Sidelight		The News Theatre, Newcastle-on-Tyne	21st	Victoria News Theatre, S.W.1
The News Theatre, Newcastle-on-Tyne	21st	The News Theatre, Bristol	28th	This Gypsum Business
Cash and Carry		Modern Highway		The News Theatre, Newcastle-on-Tyne
The Tatler Theatre, Chester	21st	The News Theatre, Leeds	22nd	Timber
Coastline		Waterloo Station News Theatre, S.E.1	28th	The News Theatre, Newcastle-on-Tyne
The News Theatre, Aberdeen	July 5th	The News Theatre, Newcastle-on-Tyne	July 5th	Toddler's Town
Court Favourites		Natives, U-Boats		The News Theatre, Newcastle-on-Tyne
The Classic, Hendon, N.W.4	5th	The News Theatre, Birmingham	12th	Trail of the Buccaneers
Crazy House		The News Theatre, Manchester	12th	The News Theatre, Aberdeen
The News Theatre, Leeds	June 29th	Nightingale		Triumph Without Drums
Cuckoo I.Q.		The News Theatre, Leeds	13th	Eros Theatre, W.1
The Tatler Theatre, Chester	21st	Northern Neighbours		Waterloo Station News Theatre, S.E.1
Czechoslovak March On		The News Theatre, Aberdeen	June 21st	Tatler News Theatre, Liverpool
The News Theatre, Newcastle-on-Tyne	July 5th	The News Theatre, Bristol	21st	World's News Theatre, W.2
The News Theatre, Leeds	13th	Of Pups and Puzzles		The News Theatre, Bristol
Dartmouth		The News Theatre, Birmingham	21st	The News Theatre, Birmingham
The News Theatre, Newcastle-on-Tyne	June 21st	The Tatler News Theatre, Liverpool	21st	The News Theatre, Leeds
Dizzy Doctors		World's News Theatre, W.2	28th	The News Theatre, Newcastle-on-Tyne
The Tatler Theatre, Chester	July 12th	The News Theatre, Leeds	29th	Victoria News Theatre, S.W.1
Dog in the Orchard		Old McDonald Duck		Through the Woods
Tatler News Theatre, Liverpool	12th	The Tatler News Theatre, Newcastle	21st	The Tatler Theatre, Birmingham
Victoria News Theatre, S.W.1	June 28th	The News Theatre, Newcastle-on-Tyne	21st	The News Theatre, Newcastle-on-Tyne
Don Winslow of the Navy		The Tatler Theatre, Manchester	21st	The News Theatre, Newcastle-on-Tyne
The News Theatre, Aberdeen	28th	The Tatler Theatre, Leeds	29th	Western Isles
The News Theatre, Aberdeen	July 5th	The News Theatre, Leeds	29th	The Classic Cinema, South Croydon
The News Theatre, Aberdeen	12th	On the Heath		The Tatler Theatre, Chester
Dragon Fly		The Tatler News Theatre, Newcastle	July 5th	
The News Theatre, Birmingham	June 28th	Out of the Darkness		
The Tatler Theatre, Chester	28th	The Tatler News Theatre, Liverpool	June 28th	
The News Theatre, Manchester	28th	Pampan Paddocks		
Eyes on Brazil		The Tatler News Theatre, Newcastle	21st	
Waterloo Station News Theatre, S.E.1	28th	Peaceful Quebec at War		
Faithful for Ever		The News Theatre, Manchester	28th	
The News Theatre, Nottingham	21st	Pest Pilot		
Fun on Rollers		The News Theatre, Leeds	22nd	
The News Theatre, Manchester	July 12th	Playing with Neptune		
Gay Nineties		The Tatler News Theatre, Newcastle	July 5th	
The News Theatre, Manchester	June 21st	Piano Prodigies		
Gallipoli Gah		The News Theatre, Aberdeen	June 21st	
The Tatler Theatre, Manchester	28th	Private Life of a Bone		
Ghost Treasure		The News Theatre, Nottingham	28th	
The Tatler Theatre, Manchester	28th	Quiz Kids No. 1		
Glacier Trail		The Tatler Theatre, Manchester	21st	
The Tatler News Theatre, Newcastle	28th	Recovery		
Going Places		The News Theatre, Aberdeen	28th	
The News Theatre, Nottingham	July 12th	Recruiting Daze		
Green Girdle		The Tatler Theatre, Chester	July 5th	
The Tatler Theatre, Chester	June 28th	Road in India		
Happy Days		The News Theatre, Newcastle-on-Tyne	June 28th	
The News Theatre, Newcastle-on-Tyne	July 5th	Sagebrush and Silver		
Hobby Horses		The News Theatre, Leeds	July 6th	
The Tatler News Theatre, Newcastle	12th	The News Theatre, Newcastle-on-Tyne	June 21st	
Host to a Ghost		The News Theatre, Birmingham	28th	
The News Theatre, Leeds	June 22nd	Screen Snapshots No. 95		
How Goes Chile?		The Tatler News Theatre, Newcastle	21st	
Waterloo Station News Theatre, S.E.1	21st	The Tatler Theatre, Birmingham	July 5th	
Hundred for One		Shampon Springs		
Classic, S.W.17	July 5th	The News Theatre, Aberdeen	June 28th	
The Classic Cinema, South Croydon	5th	Shooting Mermen		
The Classic, Southampton	June 21st	The Tatler Theatre, Birmingham	21st	
Hysterical Highspots of American History		The News Theatre, Bristol	28th	
The Tatler News Theatre, Newcastle	July 5th	Shores		
I'll Never Crow Again		The Tatler Theatre, Manchester	July 12th	
The News Theatre, Birmingham	5th	Snow Dogs		
The News Theatre, Leeds	6th	The Vogue Cinema, S.W.17	June 28th	
I Love to Singa		The News Theatre, Bristol	July 5th	
The Tatler News Theatre, Newcastle	June 21st	The News Theatre, Newcastle-on-Tyne	12th	
Imperial Delhi		So You Think You Know Music		
Eros Theatre, W.1	28th	The Tatler Theatre, Birmingham	June 21st	
India Durbar		The Tatler News Theatre, Newcastle	28th	
The Classic, Hammersmith, W.6	21st	Speaking of Animals		
In the Zoo		The News Theatre, Nottingham	July 12th	
The Tatler Theatre, Manchester	28th	Sporting Mermen		
World's News Theatre, W.2	July 5th	The News Theatre, Nottingham	5th	
The News Theatre, Leeds	15th	Story of Dr. Jenner		
Jungle Fishing		Eros Theatre, W.1	June 28th	
The Tatler Theatre, Birmingham	5th	Waterloo Station News Theatre, S.E.1	July 5th	
The Tatler News Theatre, Newcastle	12th	Stranger than Fiction		
King of the Turf		The News Theatre, Nottingham	June 21st	
The Tatler Theatre, Manchester	June 21st	The News Theatre, Nottingham	28th	
Listen to Britain		Sun Fun		
The News Theatre, Leeds	29th	The News Theatre, Aberdeen	July 12th	
The Tatler Theatre, Manchester	July 5th	Tadjik Songs and Dances		
March of Time, No. 10—7th Year. The		The News Theatre, Aberdeen	5th	
Argentine Question		Tee Up		
The Classic, Portsmouth	June 21st	The Tatler News Theatre, Newcastle	June 28th	

SIGHT and SOUND

Film Societies!

Thanks to a new arrangement, the London Film Society's collection of films is now with the British Film Institute.

The Institute is also ready to help and advise on next season's programmes.

THE BRITISH FILM INSTITUTE,
4 GREAT RUSSELL STREET,
LONDON, W.C.1

NEW DOCUMENTARY FILMS

(Continued from page 90)

✓ **Water.** G.B. Instructional Ltd. for Imperial Chemical Industries. *Direction:* Mary Field. *Camera:* Jack Parker and Percy Smith. Ten minutes.

Subject: The elementary physics and chemistry of water. All the everyday things around us contain water yet water is rarely found pure; the minute quantity of impurity contained in water is often the very thing which gives it a particular property; water does perhaps more than any other part of our physical environment to condition the way in which we live.

Treatment: The film is set in a framework of naive question and simple answer, both voices originating with unseen commentators. The questions and expressions of incredulous surprise are sometimes on the stupid side and the answers faintly patronising. The film does, however, deal satisfactorily and clearly with the assorted points raised. The visual demonstrations—as, for example, the diagrammatic illustration of the water-content of certain simple objects—are lively and help to hold the general interest of the film from beginning to end.

Instructional value: This film never appears to be absolutely clear about what precise scientific ground it is trying to cover and for what level of intelligence. As a miscellany of tit-bits of interesting information it will, however, whet the appetite for further knowledge of a subject too vast to be tackled in such a limited footage.

✓ **Work Party.** *Production:* Realist Film Unit, with the Herrick Family. *Director:* Len Lye. *Assistant Director:* Bert Pearl. *Camera:* A. E. Jeakins. *Director of Music:* Dr. Meyer. M.O.I. Five minutes.

Subject: The work of women in munition factories.

Treatment: The film is built round a large family of which the mother and a whole covey of daughters are all engaged in a factory turning out gun barrels. One of the daughters is having her twenty-first birthday, and the factory scenes which form the central part of the film are framed in the morning and evening reactions to the birthday event. This is a good enough idea in itself, but unfortunately, the home scenes have been shot in such a way that they give an impression of indescribable drabness and sordidity which is not merely unfair to the people in the film but also the people who have to see it. The crowded party scene at the end might just have come off had the sound track been built up with a really popular current song instead of a fairly esoteric swing record. Something like "Knees up, Mother Brown" or even "The Lambeth Walk" might have saved the situation. But as it is, the whole film is anything but a recommendation for or of factory workers. It must be added that the factual shots of the workers are very well photographed.

Propaganda value: Nil or even minus.

NOTE.—Reviews of documentary films represent the opinions of the reviewers and are not necessarily the same as those of the Editorial Board of D.N.L.

STRAND TO FILM THE BRAINS TRUST

RADIO'S most popular feature . . . The Brains Trust . . . is to be filmed by the Strand Film Company.

Dr. C. E. M. Joad, Commander Campbell and Dr. Julian Huxley, the three resident members of the Brains Trust and Question-Master Donald McCullough will be appearing in the films; in addition there will be many well-known Guest-members.

Donald Taylor, of the Strand Film Company, will be producing and directing the films in close collaboration with Howard Thomas, producer of The Brains Trust.

The films will all be produced at The British National Studios at Elstree.

THE STRAND FILM COMPANY LTD.

DONALD TAYLOR - MANAGING DIRECTOR

ALEXANDER SHAW - DIRECTOR OF PRODUCTION

New address:—

Offices: 1 GOLDEN SQUARE, W.1.

Tel.: GERRARD 6304/5.

Studios: BRITISH NATIONAL STUDIOS, ELSTREE.

Tel.: ELSTREE 1644.

FILM LIBRARIES

Borrowers of films are asked to apply as much in advance as possible, to give alternative booking dates, and to return the films immediately after use. H. A hire charge is made.

F. Free distribution. Sd. Sound. St. Silent.

Association of Scientific Workers, 30 Bedford Row, W.C.1. Scientific Film Committee. *Graded List of Films*. A list of scientific films from many sources, classified and graded for various types of audience. On request, Committee will give advice on programme make-up and choice of films.

Austin Film Library. 24 films of motoring interest, industrial, technical and travel. Available only from the *Educational Films Bureau*, Tring, Herts. 35 mm. & 16 mm. Sd. & St. F.

Australian Trade Publicity Film Library. 18 films of Australian life and scenery. Available from the *Empire Film Library*. 35 mm. & 16 mm. Sd. & St. F. 3, sound films on 9.5 mm. available from *Pathescope*.

British Commercial Gas Association, Gas Industry House, 1 Grosvenor Place, S.W.1. Films on social subjects, domestic science, manufacture of gas. 35 mm. & 16 mm. Sd. & a few St. F.

British Council Film Department, 3 Hanover Street, W.1. *Films of Britain*, 1941. Catalogue for overseas use only but provides useful synopses for 100 sound and silent documentary films.

British Film Institute, 4 Great Russell Street, London, W.C.1. (a) *National Film Library Loan Section* to stimulate film appreciation by making available copies of film classics. 35 mm., 16 mm. Sd. & St. H. (b) *Collection of Educational Films*. The Institute has a small collection of educational films not available from other sources. 35 mm., 16 mm. Sd. & St. H.

British Instructional Films, 111 Wardour Street, W.1. Feature films; *Pathé Gazettes* and *Pathetones*; a good collection of nature films. A new catalogue is in preparation. 16 mm. Sd. & St. H.

Canadian Pacific Film Library. 15 films of Canadian life and scenery. Available from the *Empire Film Library*. 16 mm. Sd. & St. F.

Canadian Government Exhibitions and Publicity. A wide variety of films. Available from the *Empire Film Library*.

Central Council for Health Education. Catalogue of some 250 films, mostly of a specialist health nature, dealing with Diphtheria, Housing, Maternity, Child Welfare, Personal Hygiene, Prevention of Diseases, Physical Fitness, etc. Most films produced by societies affiliated to the Council, or on loan from other 16 mm. distributors (e.g. B.C.G.A.). Six films produced direct for the Council also available, including *Fear and Peter Brown*, *Carry on Children*, and *Breath of Danger*.

35 mm. and 16 mm. Sd. and St. H. and F.

Central Film Library, Imperial Institute, S.W.7. Has absorbed the *Empire Film Library* and the *G.P.O. Film Library*. Also contains all new M.O.I. non-theatrical films. No general catalogue

yet issued. A hand list of M.O.I. films is available. 35 mm. & 16 mm. Sd. & St. F.

Coal Utilisation Joint Council, General Buildings, Aldwych, London, W.C.2. Films on production of British coal and miners' welfare. 35 mm. & 16 mm. Sd. F.

Crookes' Laboratories, Gorst Road, Park Royal, N.W.10. *Colloids in Medicine*. 35 mm. & 16 mm. Sd. F.

Dartington Hall Film Unit, Totnes, South Devon. Classroom films on regional and economic geography. 16 mm. St. H.

Dominion of New Zealand Film Library. 415 Strand, W.C.2. 22 films of industry, scenery and sport. Includes several films about the Maoris. 16 mm. St. F.

Educational Films Bureau, Tring, Herts. A selection of all types of film. 35 mm. & 16 mm. Sd. & St. F.

Education General Services, 37 Golden Square, W.1. A wide selection of films, particularly of overseas interest. Some prints for sale. 16 mm. & St. H.

Electrical Development Association, 2 Savoy Hill, Strand, W.C.2. Four films of electrical interest. Further films of direct advertising appeal are available to members of the Association only. 16 mm. Sd. & St. F.

Empire Film Library. Films primarily of Empire interest, with a useful subject index. Now merged with the *Central Film Library*. 16 mm. and a few 34 mm. Sd. & St. F.

Film Centre, 34 Soho Square, W.1. *Mouvements Vibratoires*. A film on simple harmonic motion. French captions. 35 mm. & 16 mm. St. H.

Ford Film Library, Dagenham, Essex. Some 50 films of travel, engineering, scientific and comedy interest. 35 mm. & 16 mm. Sd. & St. F.

Gaumont-British Equipments, Film House, Wardour Street, W.1. Many films on scientific subjects, geography, hygiene, history, language, natural history, sport. Also feature films. 35 mm. & 16 mm. Sd. & St. H.

G.P.O. Film Library. Over 100 films, mostly centred round communications. Now merged with the *Central Film Library*. 35 mm., 16 mm. Sd. & St. F.

Kodak, Ltd., Kingsway, W.C.2. (a) *Kodascope Library*. Instructional, documentary, feature, western, comedy. Strong on early American comedies. 16 mm. & 8 mm. St. H. (A separate *List of Educational Films*, extracted from the above, is also published. A number of films have teaching notes.) (b) *Medical Film Library*. Circu-

lation restricted to members of medical profession. Some colour films. Some prints for outright sale. 16 mm. St. H.

March of Time, Dean House, 4 Dean Street, W.1. Selected *March of Time* items, including *Soldiers with Wings*, *Britain's R.A.F.*, *Dutch East Indies*. 16 mm. Sd. H.

Mathematical Films. Available from B. G. D. Salt, 5 Carlingford Road, Hampstead, N.W.3. Five mathematical films suitable for senior classes. 16 mm. & 9.5 mm. St. H.

Metropolitan-Vickers Electrical Co., Ltd., Trafford Park, Manchester, 17. *Planned Electrification*, a film on the electrification of the winding and surface gear in a coal mine. Available for showing to technical and educational groups. 16 mm. Sd. F.

Pathescope, North Circular Road, Cricklewood, N.W.2. Wide selection of silent films, including cartoons, comedies, drama, documentary, travel, sport. Also good selection of early American and German films. 9.5 mm. Sd. & St. H.

Petroleum Films Bureau, 15 Hay Hill, Berkeley Square, W.1. Some 25 technical and documentary films. 35 mm. & 16 mm. Sd. & St. F.

Religious Film Library, Church Walk, Dunsstable, Beds. Films of religious and temperance appeal. Also list of supporting films from other sources. 35 mm. & 16 mm. Sd. & St. H.

Scottish Central Film Library, 2 Newton Place, Charing Cross, Glasgow, C.3. A wide selection of teaching films from many sources. Contains some silent Scots films not listed elsewhere. Library available to groups in Scotland only. 16 mm. Sd. & St. H.

Sound-Film Services, 27 Charles Street, Cardiff. Library of selected films including *Massingham's And So to Work*. *Rome* and *Sahara* have French commentaries. 16 mm. Sd. H.

South African Railways Publicity and Travel Bureau, South Africa House, Trafalgar Square, W.C.2. 10 films of travel and general interest. 35 mm. & 16 mm. Sd. & 4 St. versions. F.

Southern Railway, General Manager's Office, Waterloo Station, S.E.1. Seven films (one in colour) including *Building an Electric Coach*, *South Africa Fruit* (Southampton Docks to Covent Garden); and films on seaside towns. 16 mm. St. F.

Wallace Heaton, Ltd., 127 New Bond Street, W.1. Three catalogues. Sound 16 mm., silent 16 mm., silent 9.5 mm. Sound catalogue contains number of American feature films, including *Thunder Over Mexico*, and some shorts. Silent 16 mm. catalogue contains first-class list of early American, German and Russian features and shorts. 9.5 catalogue has number of early German films and wide selection of early American and English slapstick comedies. 16 mm. & 9.5 mm. Sd. & St. H.

Workers' Film Association, Ltd. Transport House, Smith Square, London, S.W.1. Films of democratic and co-operative interest. Notes and suggestions for complete programmes. Some prints for sale. 35 mm. & 16 mm. Sd. & St. H.